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CHAMBU OF SACRIFICIAL VASE

TAJ ✦ MAHAL

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JEYPORE ENAMELS.

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The Journal of Indian Art.

BURMESE SILVER WORK.

GROTESQUE and extravagant fantasy seems to be as natural to the craftsmen of the further East as simplicity and adherence to rule are to those of Northern India. The admiration of some of the latter, for the Japanese, Chinese, and Burmese objects shewn at the Calcutta Exhibition was at first unbounded. They had never seen such exquisite finish as was displayed on the Japanese cabinets, screens and bronzes, while the endless fancy, and variety of the designs, were naturally new and strange to men brought up in the somewhat stern severity of the Mussulman canons, which now so strongly influence, where they do not absolutely rule Indian Art.

The affinity of Burmese work with the more thoroughly Mongolian forms of China was at once seen, but after the men from Lahore had grown familiar with it, it was plain that they came to regard it as scarcely serious, in spite of the skill displayed in the wood-carving, which made a teak log rival in intricate branch work of foliage, and grotesque creatures, a growth of clustered coral. So, when a skilful Panjabi wood carver and designer confided to me that, though he admired Burmese technique, he thought their designs "rather mad," I was not greatly surprised. Panjabis are not the only people who are ready to characterise the things that are new, strange, and incomprehensible, as lunatic. It was scarcely so much as this, however, that my pupil meant. He missed the balance, symmetry, and constructive propriety, which his race (the Sikhs) have learnt from the Mussulmans. Excepting in Southern India where the fancy of Hindu sculptors has run riot in an entanglement of ornament and grotesque figures, that has some points of resemblance with Burmese work, there is little in India, and still less in Europe, to help one to anything like a sympathetic comprehension of this comparative barbaric form of Eastern Art. Occasional attendance at the performances of a Burmese theatrical troupe, whose representations went on hour by hour, and day by day, without even appearing to arrive at any dramatic crisis or catastrophe, seemed to furnish a clue to the strangely conventional notions which rule Burmese expression, whether plastic or dramatic. The actors are dressed exactly like the personages carved in wood, cut out in gilt paper, or wrought in silver or embroidery, in curious cartouche-shaped flappers or appendages, which resemble real drapery or armour, as the scroll work lambrequins of European heraldic draughtsmen resemble the ragged turban ends, from which they were conventionalised centuries ago. They turn their flexible hands backwards on their wrists with a precision of graceful affectation to which the European ballet-dancer's movements are spontaneity embodied. Emotions are represented by a subtilly graduated series of high stepping capers. Tragic scenes demand grotesque masks elaborately gilded and coloured, and modelled, not after nature, but on purely decorative notions like the ornamental masks of European Renaissance Art. Every detail is carefully regulated and formed on models evidently handed down by immemorial tradition. The foreign spectator is fatigued by its monotony and can scarcely hope to pierce below the surface, and feel the touch of nature, which surely must be somewhere present behind this fantastic and artificial outer shell. Yet the subjects of the dramas, as of the figure work of Burma, are drawn from sources akin to those of the Hindu stage and popular pictures. Many of these are now remote enough from the ordinary native life of India, and few are easily comprehended by Europeans; but it is doubtful whether their conventionality is so effective a bar to all sense of reality, as is the case in Burma.

But although the forms of Burmese ornament are evidently fixed by tradition, and the result of the work of many generations of artificers, the actual production of the craftsmen seems to be fitful and irregular. In this happy country the pressure of poverty would appear to be but seldom felt, and there is nothing resembling the long and toilsome hours of ill-paid labour, which, in the estimation of those who know the subject best, are a most serious drawback to some Indian industries that rank as Art manufactures. Still less is there any resemblance to the factory systems of Europe. Daily life seems to be virtually as simple as in India proper, but the soil is so abundantly fruitful that the curse of Adam rests lightly on the people, while their mild and tolerant religion invites them to employ their wealth and skill in covering its shrines with gilding and carving.

Splendid as many of these pagodas are, they might be considered, when compared with the painfully wrought decorations of other countries, as mere holiday tasks, executed in a spirit of devotion largely mingled with sheer lightheartedness. Mr. Harry Tilley, who has been employed by the Chief Commissioner of Burma, in efforts to make Burmese Art-work better

known, attributes the occasional or casual character of local craftsmanship to the history of the country, and the idiosyncracies of the people. He writes—"The village communities, said to have been the strong-holds of traditionary art in India, seem to have had no parallel in Burma. There has been no system of caste under which the son followed the calling of his father, from generation to generation; there have been no munificent monarchs like Akbar, to foster and encourage the artistic taste of the people; and the period marked in the history of other nations by the transition from the state in which each man provides with his own hands for almost all his wants, to the state in which the formation of large communities renders necessary the division of labour, and the adoption by certain classes of separate vocations, was, for the inhabitants of this country, a time of war and rapine, in which whole communities were ruthlessly slaughtered or carried into slavery. The result is that the average Burman of the present day is averse to application and fond of change. As a rule, he possesses none of that plodding industry and untiring devotion to his work found in some other races, but is prone to grow weary of any continuous occupation, and to relinquish it on the most frivolous grounds, or from mere caprice."

Considerations of this kind may account to some extent for the instability of the Burman character, but they might easily be made to prove too much and to show cause why there should be no art in Burma. They certainly do not explain its curious fixity of style, nor do they afford any hint as to the source of its dreamy fantasy. The researches of students of Buddhistic lore have hitherto been chiefly confined to the life of Gotama Buddha, and the elucidation of Buddhism as a creed. A recent enquiry into the legends of Tibet has shewn that, in the lives of some of the minor saints of that region, mention is made of their artistic and technical skill as picture painters, and statue and bell founders. It is probable that the religious establishments of Burma, like those of the rest of the world, were instrumental in fostering the existence, and forming the style of a school of decorative art. One of the curiosities of Eastern Art is the strong similarity of type, observable in the sculptures found in religious Buddhist centres so distant from each other, as the Gandhara kingdom, near the modern Peshawar, the Ajunta Caves, in the Deccan, the temples of Java and Ceylon, and those of Tibet, China and Japan. Buddha is everywhere the same, and certain details of ornamentation are almost identical within this wide range.

It would be beyond our present purpose to attempt to follow the general subject of the influence of religion in preserving Burmese Art: it is incontestable that the best of it owes its existence to this source. The Association formed for the encouragement of native talent in Burma, writes—"The wealthier Burmese spend less on purely religious edifices than formerly, and the artizans push through their work quicker, and look more to pecuniary reward than their fathers did." It remains to be seen what forms the national fancy will take when divorcd, as it will eventually be, from the religious and sacrificial uses to which its productions have usually been put. Nor can it be forseen whether any extensive demand will arise for them. The civilised Western world, however, is growing so prodigiously rich that it absorbs annually a larger quantity of the most costly products of the East than is generally believed, and it may be that the work of Burmese silver-smiths and wood-carvers may gain favour. Mr. Tilly gives the following description of the processes by which elaborately chased bowls, similar to those shown in our illustrations, are produced. It will be seen that the methods used differ in no appreciable respect from those in use in India and elsewhere. "The silver-work of Burma is much thought of by connoisseurs all over the world, and under the guidance of Europeans it is being improved, while the national characteristics are jealously preserved. The work is hammered, embossed, chased and carved and sometimes cut into open tracery, but it is all made in exactly the same way. It can be applied to any shape and European patterns, (forms) are often covered with the Burmese work; but the native demand is entirely for articles of simple shape, such as large round bowls without cover or legs, betel boxes, small oval lime-boxes, and such like. More intricate shapes are made for use in the palace at Mandalay.

The Burman artist treats silver in the right way; obtaining the greatest effect that the nature of the material allows. The work is either simply embossed and chased, or, in addition, the back ground may be cut into open tracery and a burnished lining placed within. This will be better understood after reading how an ordinary bowl is made.

The purchaser when giving his order, pays for the silver of which the bowl is to be made, and the rupees are melted down in a crucible over a charcoal fire. If, however, the work is to be very good, better silver is bought and is purified over a flaming fire, in a flat burnt clay saucer.

When pure, the melted metal is allowed to cool in the saucer, which serves as the mould to produce a plate—flat on one side and convex on the other; about $\frac{1}{2}$ inch or $\frac{3}{4}$ inch thick. The silver plate is then gradually beaten out on a small iron anvil with an iron hammer, until it is of the full diameter of the bowl to be produced.

Throughout this process, and until all hammering is over, it is from time to time heated to red heat, and dipped in cold water to preserve its ductility. The right diameter being obtained, an edge or lip is raised by hammering, with a straight-edged hammer, at an angle of 45°, and when the lip has been raised right round, the operator begins beating on the bottom, in a narrowing spiral line, until the centre is reached, when he steadily works outwards, and again inwards, and so on. This process causes the lip or edge to rise, and it

is continued until the full height acquired has been obtained.

The bowl is then beaten with a heavier hammer, on a small curved iron anvil, until it is of the right shape, when it appears pretty smooth, and covered with innumerable small hammer marks. The old masters laid great stress on the importance of this hammering, and no doubt it is necessary to render the silver ductile enough to withstand the severe handling it afterwards meets with.

A composition of earth oil, brick dust and resin is now prepared and melted into the small bowls, and a short stick is thrust in to serve as a handle. In large bowls, an earthenware jar, tapering towards the bottom, is placed about half way down the bowl, and the space between the two filled up with the composition.

The lines dividing the surface horizontally are drawn on it in pencil and then with a graver; in the best shops this is done in the lathe. The surface is divided into the various "houses" or portions for figures, and the borders, and the flower-work drawn with a pencil and marked out with a graver. The master generally draws a small portion as a pattern, which is repeated by his pupils; he should also draw the figures in pencil unless he has a skilled pupil. When the entire pattern has been engraved in line, the first embossing takes place by which all the parts to be lowered are punched in, and recede into the pliant composition, which also forces out those portions which are to be in relief.

When this process is over, the composition is melted out, and those parts which are not yet in high, or sharp enough relief, are punched outwards from inside until the whole is satisfactory. The bowl is again filled with the wax-like composition, and the edges of the embossed portions are defined, and it is handed over to be chased, carved, and cut about until every face has expression, all clothes texture, until the leaves curl over round the gracefully turning tendrils, and the whole composition receives those last touches, which show to all the design that has from the beginning been clear in the creative brain of the artist. When the work is finished it is boiled in a solution of alum for half an hour, and then brushed with soap and cold water. The flower-work is burnished with small brass wire brushes, and the large smooth portions with steel burnishers, and the whole rubbed with white enamel beads. There are two kinds of open work; they are both done when the bowl is finished as above. In one kind the intervals between embossed and chased leaves and flowers are cut away; in the other, the background around the figures is cut into plate tracery.

In many compositions, such as centre pieces, vases, and candlesticks, figures in the round are introduced. The figure is first modelled in a composition made of

Beeswax ... 2 parts Resin ... 1 part.

When correctly modelled, the wax figure is coated over with a thin layer of fine clay well kneaded and mixed with chopped straw, and afterwards with a thicker layer of ordinary clay. The mould is baked in the fire, the wax melts and runs out through a hole left for the purpose, and the clay becomes as hard as brick. The melted silver is run in, and when cool, the mould is broken and, the silver figure is patched and corrected as required. The tools and plant of a worker in silver consist of an open charcoal hearth fanned by English or Burmese bellows. The latter deserve a word or two of description, as they are used in many trades. They are of all sizes, from the tiny model of the goldsmith, which may be worked with the little finger, to the huge apparatus of the brass-founder, requiring a man to each rod.

The bellows are formed by placing vertically, side by side, two hollow bamboos plugged at the bottom. From just above the plug two small bamboo pipes converge to the hearth, where they are connected by a fire-clay nozzle. The blast is formed by compressing the air in the tubes by an ingenious contrivance, which serves at the same time as a piston, and as a valve for admitting air. Each tube or cylinder is fitted with a rod, at the end of which is tied a bunch of cocks' feathers with the quills upward: when the rod is forced down, the feathers are pressed against the side of the cylinder by the resistance of the air, and an air-tight piston is obtained; when the rod is drawn up again, the feathers trail downwards, and the cylinder is filled with air. The rods are worked alternately, and in all, except the largest blowers, are connected at the top by a bar pivotted at a point between them, so that a reciprocating movement can be given by pushing up and pulling down one end of the cross rod by means of a light bamboo. The combined piston and valve closely resembles those feather brushes used for dusting pictures at home.

The other tools used by silversmiths are crucibles. hammers, small anvils, blowpipe, and a spirit lamp, many sizes of punches and small chisels, a small tapping hammer and round steel burnishers. Some men are able to use the lathe. The best master silversmiths are able to make a profit of about 30 per cent. on the ultimate value of the work turned out of their shops, provided that there is enough of work to keep all hands busily engaged. This is not however often the case, and the trade is not a paying one. The leading artists are devoted to their art and are quite content if they can gain enough to live on, provided they keep their position at the head of the craft. Work is paid for by weight, or can be obtained at from eight annas to one rupee eight annas, per rupee weight; the worst work is dear at eight annas, for then it is equivalent to ordinary Indian work, which is said to cost much less, but the best or master-silversmiths' work is decidedly cheap at one rupee eight annas, and the artists will not give it willingly.

It may be mentioned that the large bowls shewn in our illustrations were exhibited at the Calcutta Exhibition, where was an extensive series, all displaying great fancy and originality of design, with a more thorough and careful finish than is usual in Indian work. The large lions supporting one of the vases might perhaps, from their massiveness, be taken to be carved in wood. They are, like the rest, executed in silver.

J. L. KIPLING.

COPPER CHAMBU OR SACRIFICIAL VASE FROM BENARES.

THESE gracefully-shaped vases, of which a specimen is given in the engraving, are chiefly to be met with in Benares, though they may be occasionally found in the bazaars of other large Indian cities. Until quite lately their significance had passed unnoticed. It is true they were known to be engraved with what were supposed to be the "Das Avatar" or ten incarnations of Vishuu; but a hasty glance at the grotesque figures was all that was vouchsafed them, and the value of the vases lay more in their rich colouring and delicacy of outline than in any merit accorded to them on account of their ornamentation. One of the first was procured some ten years ago in Benares; a party had been made up to explore the bazaar, and we came upon these objects then unknown. This first Chambu was of beautiful workmanship, composed of alternate copper and brass diagonals and squares, each square or diagonal enclosing an engraving of one of the ten incarnations. No record was made at the time of these designs, and the vase is now in England in the collection of Colonel Lord Ralph Kerr, C.B. It was only quite latterly that a careful scrutiny of some three or four of these vases, with a view to their description, showed that each one had a special religious significance. A study of Professor Worsaae's hand-book on Danish Art suggested that these vases in India might be akin to the so-called sacrificial vases in earthenware and metal found in numbers in the grave mounds and bog finds of Denmark.

To the casual observer who, handling these vases or looking at the engraving of this specimen, may be inclined to wonder how it is possible to trace out any symbolism or to distinguish the religious significance in such grotesque figures, made up as it were of mere outline scratches, it is necessary to explain that these conventional scratchings have a definite meaning, and that Hindus throughout India easily recognise these figures and symbolisms. They will point without hesitation to the different "Das Avatar," and it is to an ordinary workman in brass, of the Benares Bazaar, that some of the minor conventional emblems on the vase under description owe their identification. The workers in brass have no tracing or pattern. They may be seen any day in Benares with a brass vessel steadied between their feet, a small hammer in one hand and an iron graver in the other, working out without a moment's hesitation the figures and symbolisms, or the foliated designs appropriate to the vessel in hand. Not a line drawn on the surface of the brass is there to guide them; still the workman's hand never hesitates, and the incessant tap, tap of the hammer is deafening as it resounds from all sides. Small boys may be seen trying their 'prentice hand on some simple design, seated beside the old men in spectacles who have long acquired the skill necessary to the carrying out of the more elaborate conventional renderings of their Hindu Pantheon. What the bard and the story-teller were to the people in the days when all history was oral and handed down from father to son—that the Benares engraver is to the present day in regard to pictorial religious art. His old archaic art ballads and tales are there, stored away in his brain, to be repeated over and over again with scarcely a variation. The audience he recites to love no change—the Gods, their fathers had engraved on their brass or copper vessels, are the Gods they know and recognise. The symbols of their old faith they require unchanged from the hand of the graver, and thus, ever to the rhythm of the tap, tap of the hammer, are quaintly traced on the shining shimmering brass or copper, the same lines, carving and weaving beneath an attentive gaze into a pictorial representation of what may be called the Hindu Nibelungen Lied.

The copper Chambu, of which the accompanying engraving gives a careful analysis, came from Benares. Such vessels are used as water vessels in religious ceremonies. In shape they somewhat resemble the so called Etruscan vases, but their form would seem to be merely an evolution from the ordinary round bowl-like Lotah. The bowl-shaped vessel found inconvenient and unsuitable, has been supplied with a base or stand. The broad, short neck of the ordinary lotah has been narrowed. lengthened, and then opened out again, taking the curves of an up-turned bell. The copper bottom of this vase has been worn out and replaced by a brass rim fitted in with hard black cement. This seems to indicate that the vessel itself has been valued and is of some age. This surmise is further corroborated by its battered sides and the rents in its surface which have been roughly repaired with lumps of solder. A certain order seems to be carried out in the ornamentation of these Chambus, and it may be worth while at some future day to work out their differences and their similarities.

There is one main characteristic however, which belongs to all these vases which have been examined, and that is their division by the Ganges Stream which flows invariably from a central figure in the second circle of figures, and which, broadening as it descends towards the base of the vase, finally spreads out and entirely encircles it. Whatever variety may be

introduced into the Figure Circles this Ganges stream is always depicted. On one vessel examined, the stream issued from a Mahadeo, but in the other three it issues from Siva's head, in the Ard-Nhari figure. The fact that this stream is thus delineated in connection with Siva as Ard-Nhari, or Siva under his Symbol the Mahadeo, leaves no doubt as to its being intended for the Ganges, the holy river of the Hindoo, and this view has been confirmed by the old worker in brass, who pointed to the stream engraved on the Chambu and identified it as Ganga. A more systematic comparison of this type of vase may probably result in their being resolved into vessels used either in Sivaite or Vishnuvaite worship.

To return to the Chambu under examination, and which is represented in the engraving—the inner view of the mouth of this vase has been carefully ornamented with what seems to be a double row of leaves, the angles between each leaf being filled in with tiny dots. The same design appears to have been repeated on the neck of the vase, but has been much worn away.

No. 1. A rope ornamentation or twist encircles the neck of the vase, and it seems possible that it may be intended to represent the Pasa or noose sacred to Durga, which is one of the twelve weapons invoked at her worship, in these words—"Om to the pasa (noose) serpentine, venomous, unbearable to thine enemies, defend us, and bless us, O Lord." *This cord ornament is not found on all the Chambu, and it suggests itself that where found it may be intended to denote that the vessel is sacred to Durga or to Siva.

No. 2. Is a sort of collarette ornamentation composed of diagonals and triangles, interspersed with dots.

No. 3. This circle is composed of eight figures, they appear to alternate, male and female, joining hands and dancing round the circle. The female figures are distinguishable by the short jacket worn so universally by women. This circular dance may be intended to represent the Ras Mandala or circular dance, sacred to Krishna, in which he is said to have reduplicated himself, in order to supply the nymphs with partners. This dance is thus referred to in Moor's Hindu Pantheon, p. 200. "The subject so beautifully represented "in plate 63, is said to be Krishna and his Gopia "(milk-maids), as well in their characters of Apollo and "the Muses, as in those of the Sun and the planets, "in harmonious movements round him; and was "formerly adduced in support of the idea, that the "Hindus had a knowledge of the true solar system, a "point that no longer requires proof. A legend is "popularly related, accounting for the multiplied "appearence of Krishna in this Ras Mandala or circular "dance. A number of virgins having assembled to "celebrate, in mirth and sport, the descent of Krishna, "the God himself appeared among them, and proposed "a dance; and to remove the deficiency of partners, "he divided himself into as many portions as there "were damsels, which number differs in different

* P. 64. Industrial Arts of India.—Sir G. Birdwood.

"pictures." It is thus not improbable that the eight figures on the vase represented Krishna as the sun with the seven planets, typified by the Gopia and his own reduplications. Beneath the clasped hands of each couple are symbols—seven in all; five of these symbols are easily made out—The crescent moon sacred to Siva, and to Chandra, the moon. Vishnu's conch; a full moon with human face; and a rayed human-faced sun. A Mahadéo and the Lotus blossom sacred to Sri or Parvati. The other two symbols require to be traced out. The exact meaning of these figures and their symbols may possibly be discovered when a larger number of Chambu have been compared and described.

Circle No. 4. is composed of diamonds and dots for ornamentation.

No. 5. Is an inscription, and is a repetition of part of the Mantra, especially addressed to Ram. The words of the invocation are, Sri Ram, Jay Ram, Jay Jay Ram, and is translated Holy (or Revered) Ram! Victory to Ram, Victory, Victory to Ram.*

No. 6. Brings us to the broad central band of figures. The centre figure, marked 1a, on three out of the four Chambu, the details of which have been gone into, is invariably the Ard-Nhari or Siva and Durga conjoined. From the Siva head of this double-faced figure descends the Ganges Stream, broadening as it flows down the middle of the vase, and finally spreading out and encircling the base. The Ard-Nhari figure is seated on the sacred Bull, and in two of its four arms are to be seen the flaming bowl sacred to Siva and Durga; in the third, the Trisula, Siva's weapon. The invocation to the Trisula or trident sacred to Siva, may be worth quoting here, "Om to the Trisula, benefactor of earth, "mid-air and heaven, the destroyer of our enemies, "Thee, I adore, O Lord!" *This figure of Siva and Parvati or Durga, under the name of Ard-Nhari, is a well known one on the Indo-Scythic Coins, where Siva standing, leaning on the bull, is constantly to be met with. Each of the twelve groups of figures of this circle are arranged in separate compartments, and travelling round the circle with the sun, as it is called, beginning with the Ard-Nhari figure and crossing the Ganges Stream, compartment No. 2a comes into view. This contains a four-armed representation of the Matsya or Fish Incarnation of Vishnu, in which he rescued the Vedas from the deluge. In two of the hands are to be seen the shell and mace, the other emblems are too effaced to be made out clearly. Above the compartment forming a sort of canopy or roof, is the representation of a peculiar vessel which opens in the middle, and of which the use and signification have to be worked out. As this gradated emblem recurs constantly on this vase, and is recognised as a sacred vessel of peculiar import, it will be worth while following up the clue in Benares.

No. 3a. Is a four-armed figure of the second or

* I am indebted to Dr. Thibaut, Ph., Principal of the Benares College, for the translation of this invocation.
* P 63. Industrial Arts of India, by Sir G. Birdwood.

Kurma, the Tortoise Avatar of Vishnu, in which he churned the ocean for the Amrita, or water of life. The emblems in the hands are effaced, but they should be the discus, mace, conch, and lotus blossom. The tortoise with the curious lotus-bred looking head is an emblem to be constantly seen engraved on Lotahs and Trays, and which seems to be a symbol of Vishnu.

No. 4a. This is the third incarnation the Varaha, or Boar Avatar of Vishnu, in which he saved the world from the deluge. The figure is a four-armed, standing one, with the Boar's head. The Conch can be distinguished in one hand, but the discus, mace and lotus-bred are not clearly portrayed.

No. 5a. In this compartment is displayed the fourth Avatar of Vishnu as Narasingha, the man-lion. He is represented with two grotesque heads, intended no doubt to convey the idea of his being half man, half lion, and as he is said in the legend, to have issued from the middle of a pillar, the split pillar is shown behind him. He is in the act of tearing asunder the demon Hiranyakasipu, who, having obtained from Brahma the boon of not being slain by any created being, became so over-weeningly wicked, that Gods and men conspired to compass his downfall. This was only accomplished by Vishnu's incarnation, as neither man nor animal. The ornament above this compartment is composed of the Panch Pinda, the five balls forming the Triad sign and sacred to Ganesa. Devi, Surya, Vishnu and Siva.

No. 6a. The figures in this compartment represent the fifth or Vimarna, or dwarf Avatar of Vishnu. The Rajah Maha Beli is said, in the legend, to have become so elated by his own greatness and virtue, that he omitted to perform the proper ceremonies and offerings to the Gods. Vishnu, therefore, in order to make an example of him, became incarnated as a wretched Brahmin Dwarf. By his austerities and penances he became entitled to claim a boon from the Raja and craved as his guerdon the space he could measure in three steps. The Raja, warned that the dwarf in asking this, claimed the three regions of Earth, Heaven and Hell, would not take back his promise. To satisfy the promise, the Rajah had to pour water over the dwarf's hands, and, as he raised the vessel and the water began to flow, the dwarf expanded and dicovered himself as Vishnu, whose stride in two steps deprived Beli of Heaven and Earth, but who seems to have been graciously pleased to leave him Hell as a legacy. The dwarf appears here four-armed and with the umbrella, one of the insignia of royalty, open above his head. The Rajah is seated on a throne, and is pouring the water from the vessel in his hands.

No. 7a. In this compartment is represented the sixth Avatar of Vishnu, as Parasurama or Rama with the axe. The legend runs that Karthevirya, who had a thousand arms and a golden chariot came, and in Rama's absence, visited the hermitage wherein dwelt the father and mother of Rama. Hospitably received he requited their civility by tearing up the trees of the hermitage and stealing the calf of the sacred milch cow. Rama learning what had occurred, pursued the Monarch and cut off his thousand arms, and thus he perished, and with him the Khsattrya race. Rama is here drawn with uplifted axe. confronted by a many-armed figure.

No. 8a. The Rama Chandra Avatar of Vishnu or Rama, with the bow, is here represented. This Avatar is well known by its version in the Ramayana, and it is perhaps amongst the most beautiful of old world tales. Sita is a very pure and lovely type of womanhood, and the love of the brothers, Rama and Lakshman, is very fine. It is related that after his victory over Ravana and Sita's restoration, Rama, Sita and Lakshman mounted the magic car, and returned in one day from Lanka to Ayodha. It is this return in triumph, with the faithful Hanuman, as charioteer, which is here portrayed. As Rama is Vishnu incarnated, so Sita is Lakshmi, and her symbol, the lotus blossom, is engraved above the horse's head, in front of the chariot.

No. 9a. The figure in this compartment, from the head-dress and the position of the arms, seems to represent Krishna with his flute, with Radha or an attendant milk-maid. An ill formed circle in the corner of the compartment is perhaps intended for the moon. Both this figure and the preceding groups have been damaged and very clumsily repaired.

No. 10a. The three figures in this compartment are the conventional rendering of Jagonath. Jagonath is popularly believed to have been an incarnation of Vishnu, and these quaint figures are constantly to be seen moulded in brass, and sold as tokens to pilgrims. Jagonath is always represented without hands or feet, as his image wasleft in an unfinished state by Visvakarma the architect of the Gods. Visvakkarma had promised at Indra-dhumna's request, to make an image of the God, on one condition, that the King never once looked at him during the work, or disturbed him at it. The King losing patience after 15 days, went to look, and immediately the work was left unfinished, with only an ugly head and face. Thus, Jagonath, "the Lord of the world," is but a trunk. Associated with him, under the assumption that he is Krishna, an incarnation of Vishnu, are the figures of Krishna's favorite brother and sister, Balarama and Subhadra. Thus, the three ill formed figures are always seen together. But the real origin of this curious and deformed triad effigy, has been traced by General Cunningham, to the Trisula of a Buddhist Tope, erected at Puri, B.C. 250, where now the worship of Jagonath holds full sway—and there seems to be a strong case in favour of this solution of this deformity amongst the Gods.

No. 11a. The figures here represent the Kalkin or ninth Avatar of Vishnu. The coming Avatar—the horse, with the regal umbrella, is stamping with his fore-leg, and according to tradition, when this occurs, and the white horse stamps with his fore-leg, the doom of all things has come. Vishnu is always represented as a white man, either riding the horse or bowing before it, with a sword in his hand. As Kalki, he is to

come, mounted on his white horse, the purifier and restorer, to reign on earth, a reign of rightwisesness.

No. 12a. There is no mistaking the God of Wisdom, Ganesh, seated cross-legged and bearing in his hands the ankus, or Elephant goad, the club sacred to Siva, and the bowl of sweetmeats, which here take the form of the Panch Pinda. The ankus and club have each their appropriate invocation as follows—

"* Om to the Ankus (goad), lord of the Elephant, for "the defenee of the world, art thou placed in Parvati's "hand, defend us and bless, O Lord!"

"* Om to the Khitaka (club), the destroyer of our "enemies, held in Devi's hand, thee, I adore, O Lord!"

Beside these emblems, the full moon and Siva's Crescent moon are to be seen engraved to the right of Ganesh, and above the compartment are the Panch Pinda. These emblems are almost always found associated with Ganesh, whose name Ganesh is said to be drawn from Gana, assembly (of the Gods), and Ishwara, Lord—Lord of the assembly (of the Gods) Ganesh, therefore, fittingly completes this circle.

A narrow band of ornament, composed of diagonals and dots separate the upper circle of figures from the lower circle No. 8.

This circle No. 8 represents the sacred objects, idols, and places of worship on the Panch Kori road, the famous road of pilgrimage, running round Benares.

Figure No. 1b. possibly represents Vishnu as Naneshwar, holding his tiger in leash, and bearing in his other hands the Panch Pinda, a bowl, and a lotus-blossom; while between him and the tiger is the spouted water vessel, associated with the legend of Maha Bali Rajah, and Vishnu, in his dwarf Avatar.

No. 2b. Represents a pair of Vishnu Pad (feet). These sacred symbols engraved on thin copper are brought away and regarded as talismans, by the pilgrims, to the Buddha Gya and other Vishnuvaite shrines.

No. 3b. These ten symbols are said to be the representations of some peculiar kind of vessel opening in the middle, and used apparently in religious ceremonies.

No. 4b. Is so effaced, it is impossible to say which of the divinities of the Hindu Pantheon is intended.

No, 5b. Contains three Vishnu Pad (feet), each delineated in a separate compartment.

No. 6b. Is a much worn and grotesque effigy of Ganesh.

No. 7b. Is a seated figure of Kali or Durga. In her hands may be seen the Khadja or sword, the Trisula or trident, the Chakra (discus or thunderbolt) and the Parasu or axe. The invocation to the trident has been given in a former paragraph, but the invocations to the sword, Chakra, and Parasu may be of interest, and are as following :—

"* Om to the Khadja (sword), the sharp-edged chastiser, the invincible, the giver of fortune (Sri-garbha) the defender of the faith, thee I adore, O Lord (Isa!")

"* Om to the Chakra (discus, thunderbolt, or wheel) "thou pervadest all nature, thou art Vishnu, thou art "also Devi, O beautiful-shaped discus, thee I adore, "O Lord!"

"* Om to the Parasu (axe), the annihilator, "victorious over all enemies, defend us and bless us, "O Lord!"

No. 8b. Represents a tank with the flight of steps leading down to it, and pillars at the corners—and is to be seen on all the Chambus hitherto examined. It probably is intended to indicate some particular Tank on the Panch Kori or pilgrim road, but this point will have to be verified in Benares.

No. 9b. Is composed of three Mahadeo shrines.

No. 10b. This symbol is to be found on all the four Copper Chambus examined, and always in exactly the same position, and is said to represent the Sun.

No. 11b. This conventional tree or plant is supposed to represent the Gram plant, and is exactly the same in treatment on the four Chambu, of which the one now described and engraved is a specimen. Gram is not mentioned in any list of sacred plants; but being the staple food of the Hindoo, it may be portrayed on these vases in connection with the sun, with a view to invoke from the deity worshipped, a full and plenteous harvest. Its position between the Sun and the Ganges Stream is significant—as typifying that to sun and water, the plant owes its life giving properties. The foliated and diagonal design which runs all through the ornamentation of this vase, forms a band (Nos. 9 and 10) beneath this circle of eleven symbolisms.

No. 11. The Ganges Stream has widened considerably, and spreading round, encircles the base of the vase. It recalls to memory the streams encircling Valhalla, in which swam the Fish of Thjodvitner. A single fish is portrayed swimming up stream beneath him, the Tortoise seems to defend the entrance to the stream, and this curious Tortoise symbol is in exactly the same position on all the Chambu under review, and must, therefore, necessarily have some peculiar significance. To the right two Fishes are swimming, as if wishing to follow their predecessor up stream, save that the Tortoise bars the way. Next come four shells and then the sun-boat, crescent shaped, with its four oars and its phantom-like emptiness. That this boat, found on all the Chambu examined, is the sun-boat, has been proved by finding a setting or rising sun portrayed on one of them beneath a canopy. Two more shells, possibly Vishnu's conch, are drawn behind the sun-boat. Then comes the Sesh-nag, reminding one of the great Midgard's worm—the great serpent emblem of eternity and duration. The serpent here follows the sun-boat. In Danish art the serpent is always found associated with it. This serpent is always to be seen on the Chambu's, but not always as here, following the sun-boat. The circle is completed with two fishes with

*** P. 63-64. Industrial Arts of India.—Sir G. Birdwood.

** P. 64. Industrial Arts of India.—Sir G. Birdwood.

their heads up stream and again barred by the presence of the Tortoise.

Finally, to finish off the base of the Chambu, the same pattern, only larger, is reproduced, which is engraved round the neck.

There can be little doubt that a comparison of a number of these Chambus would be a study of some interest for the Antiquarian, and that from an artistic point of view, they are not without some merit.

M. RIVETT CARNAC.

FOOT-NOTE.—While this article was being written, some details were referred to Benares, for confirmation and identification, and I am indebted to Dr. Thibaut. Ph. D., Principal of the Benares College, the well-known Sanskrit scholar, for the following note.

"I referred the doubtful points to an old brass and copper workman, and "from him I was able to extract what I think useful information. The "vessel of which you sent a drawing is a so-called Chambu. Such Chambus "are used as water vessels in religious worship in general, not specially in "Rudra Poojah. The top row of dancing figures No. 3, represents the Ras-"Mandal, *i.e.* Krishna dancing with the Gopis. The row below that No. 6 "represents (as you say) the ten Avatars of Vishnu. The row below that "again No. 8 represents the sacred objects, idols, etc., met with on the "Panch Kori road, the famous road of pilgrimage, running round Benares. "No. 8b in particular, represents a tank, with the flight of steps leading "down to it, and the pillars at the corners. The lowest row, No. 11, with "fish and serpent, is meant for the Gangâ (Ganges.) The object, No. 10b, "is the Sun. No. 11b, they say, is a gram-tree or gram-plant. No 3b and "the ornamentation over Nos. 2a, 3a, 6a, 10a, 11a, are said to represent "certain vessels which open in the middle."

TAJ MAHAL.

WE give a second example of the exquisite ornamentation of the Taj Mahal, and refer the reader to the succinct description given by Sir George Birdwood, in No. 8 of this Journal. A work containing twenty plates, illustrative of the whole building, with an introduction from the pen of the same authority, will shortly be published.

CENTRAL ASIAN ART.

UNDER the auspices of "La Société Imperiale d' Encouragement aux Beaux Arts," a magnificent work has recently appeared at St. Petersburg, illustrative of the decorative arts of Central Asia. The fifty chromo lithographs which it contains present examples of the Textile Arts, as well as of decoration applied to buildings. The objects illustrated were collected under the direction of M. N. Simakoff, who was a member of the Scientific Expedition organized in 1879 to explore the lines of communication in Central Asia. This accomplished archæologist has found rich materials from which to select striking examples of the wealth of architectural remains and objects of art, which still are discoverable amid the ancient cities where the Sarts still survive the successive conquests which have swept over Sogdiana. In Samarcand, built upon the ruins of Afrasiáb, M. Simakoff found, as might have been expected, in the Capital of Tamerlane and "le phare d' Islamisme," the finest examples of buildings. But he does not forget to remind us that the peaceful development of art industries in this city goes back 3000 years. He argues from other parallel survivals of national systems of ornamentation, such as that of the Finns, that with the exception of a small number of ornaments which, unquestionably, are derived from the Nomad Turki tribes, or from the Chinese who followed the Greco-Bactrian possessors of Sogdiana, the greatest part of the subjects of his illustrations belong to the Sarts. This ancient branch of the Aryan race, still preserves unchanged their traditional forms of design, which strike us as well known and familiar. The value of comparative art as a branch of ethnography is strongly urged by M. Simakoff, in his introduction.

Our limited space does not admit of analysing M. Simakoff s illustrations of his theory, or of an examination of the characteristic details of the decorative arts. But we must quote the author's description of the first plate which gives as an example of Samarcand work, the cover of a richly ornamented wooden coffer. "Les cercles entrelacés de la large bande de la bordure renferment une "svastica" ou croix ancrée de l' Inde ancienne, signifiant un souhait heureux ou un préservatif contre le malheur." In two other designs we find illustrations of the theory advanced in Sir George Birdwood's article on the Christmas Tree, which appeared in the first number of the Asiatic Quarterly Review. Of two patterns commonly employed in the Bokhara Silk manufactures, one is the arrangement of seven "pendeloques," which at once suggests the Seven Planets, and the other is an unmistakeable example of the Tree of Life. *Les Arts Decoratifs de l'Asie Central, par* N. SIMAKOFF, *St. Petersbourg.*

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THE ART INDUSTRIES OF THE PUNJAB.

SECTION I.—FINE ARTS.

CLASS I.—PAINTING AND DRAWING.

LOCAL VARIETIES.—Dehli miniatures, paintings on ivory and paper, historical and contemporary portraits, views of the sacred places of Muhammadans and of ancient buildings in Northern India, as the Taj (Agra), Jumma Masjid, Dehli and many others.

DESCRIPTIVE REMARKS.—The Dehli miniaturists are believed to be of Persian descent. Their ancestors were employed originally at the Mogul Court, especially in book illumination. The ivory miniature was probably a European suggestion. These artists copy and colour photographic portraits successfully. Much of their work is set in brooches and other articles of jewelry, or in carved ebony caskets, and occasionally bound up in albums.

LOCAL VARIETIES.—Ethnological pictures and Hindu mythological pictures.

DESCRIPTIVE REMARKS.—At Jhang and Nawashahr in the district of Jullundur, ethnological pictures are produced by Pir Bakhsh and Sani, painters ; and at Lahore, Kangra and Kapurthala, Hindu mythological pictures.

CLASS 2.—ENGRAVINGS AND LITHOGRAPHS.

LOCAL VARIETIES.—Lithographs illustrating chap-books of Punjab stories, such as Raja Rasalu, &c.

DESCRIPTIVE REMARKS.—These are coarsely executed, and are seldom good in design.

CLASS 3.—PHOTOGRAPHS.

LOCAL VARIETIES.—Photographs of ancient and modern buildings in the Punjab.

DESCRIPTIVE REMARKS.—There are a few native photographers and several Europeans who practice the art.

SECTION II.—DECORATIVE ART.

CLASS I.—ARCHITECTURAL DESIGNS AND MODELS.

LOCAL VARIETIES.—Architectural designs and models.

DESCRIPTIVE REMARKS.—The preparation of designs and models as adjuncts to builders' work has been only occasionally practised in India. Architectural drawing forms a large part of most native pictures, but it is usually introduced as an accessory merely.

CLASS 4.—MODELS IN CLAY, WAX, TERRA-COTTA, &c.

LOCAL VARIETIES.—Dehli models of fruits, serpents, figures, &c.

DESCRIPTIVE REMARKS.—The models of fruits resemble those of Lucknow. Excellent models of poisonous snakes are made at Dehli in terra-cotta and coloured in water colours, for the use of district officers in identifying poisonous serpents.

LOCAL VARIETIES.—Umballa figurines.

DESCRIPTIVE REMARKS.—These are made by Lucknow men settled in Umballa.

CLASS 5.—DECORATIVE PAINTING AS APPLIED TO ARCHITECTURE.

LOCAL VARIETIES.—Fresco painting, Amritsar, Dehli, &c.

DESCRIPTIVE REMARKS.—The practice of painting on wet, freshly-laid plaster still survives. It was possibly imported by Italian artists. The polishing or rubbing in of the colour with a small iron spatula passed over the surface is, however, peculiar to the Indian practice. There are several mistris at Amritsar who work on the continually renewed decorations of the Golden Temple and at other places.

LOCAL VARIETIES.—Distemper painting, Dehli, Amritsar, Lahore, &c.

LOCAL VARIETIES.—Painting on wood in water colour protected by varnish, Dehli, Amritsar, Lahore, &c.

DESCRIPTIVE REMARKS.—There is but one really indigenous form of painting in which linseed oil, the chief vehicle in European work, is used, and that is on the very odd and out of the way Afridi fabrics popularly known as Peshawar lac cloths. The native practice of surface decoration on wood is to cover the ground either with cloth or sunn fibre mixed with whiting and glue, or in some cases to use fibre for stopping crevices only. Over this, sheets of *punna* or tin-foil are pasted, and on this metallic ground designs are painted in water colours, some of which, when varnished, are transparent. The varnish, too, is often yellow, and thus such portions of the tin-foil as are left become golden, while transparent blues, &c., are lighted through with a metallic sheen. The work still survives in a fitful fashion. It probably originated from the necessity of closing up the pores of the wood so as to prevent resinous exudations from blistering the work during the summer heats—a precaution which is only partly successful. Doors and ceilings exist of old work which are really beautiful.

The ceiling painting of Amritsar and other places is also generally in water colour protected by varnish. But the use of linseed oil is steadily gaining ground.

Class 6.—DECORATIVE PAINTING AS APPLIED TO ARTICLES OF DOMESTIC USE.

Local Varieties.—Kamagri or Kamangiri work on bows at Muzaffargarh ; on boxes, panels, &c., at Dehli, Jullundur, Lahore, &c.

Descriptive Remarks.—The decoration of the bow *(kamán)* which, with its accompanying quiver, *tirkash*, was always gaily painted, has given its name to the painting on wood of small articles of domestic use on similar principles to those stated above. The varnish in these articles is always applied with the palm of the hand.

Local Varieties.—Kashmir *papier-maché* and wooden painted ware trays, stationers' sets of blotters, inkstand, pen-tray, &c., caskets, miniature boats, paper knives, card boxes.

Descriptive Remarks.—All the objects in this class are popularly described as *papier-maché* ; many of them, however are of wood. The patterns are variations of shawl patterns ; but of late, in response to the English demand for something "chaste," the rich colouring and bold patterns formerly in vogue have given way to a somewhat sickly monochrome of cream colour and gold. Real gold is sometimes used in this work, and, as in other Indian decorative work, the colours are usually mixed with water and protected by Sundras varnish. The prices of these goods are low, but there is no great demand for them, and they are now mere stationers' wares.

Class 7.—DECORATIVE CARVING AS APPLIED TO ARCHITECTURE.

Local Varieties.—Architectural details, as doors, windows, &c., in shisham wood from Batala, Gurdaspur District ; Amritsar ; Chiniot, Jhang District ; and other places in the Punjab.

Descriptive Remarks.—One of the specialities of the Punjab is the *chaukat* or frame of wood richly carved for door or window. The places mentioned are those from which the best examples have been sent to various exhibitions, but the wood-carver's art is in reality throughout the province considered as part of the carpenter's business, and there are few towns or villages without good examples.

Local Varieties.—Architectural details in deodar wood from Bhera, Shahpur District.

Descriptive Remarks.—At Bhera, Shahpur District, the cheapest wood carving in the Punjab (probably in India) is wrought. The wood used is deodar, and the whole of the surface of door, door frame, or of the window or balcony, is covered with bold carving of foilage and geometric diaper very simply executed with a kind of V cut.

Section III.—MUSICAL INSTRUMENTS.

Class 1.—WIND INSTRUMENTS.

Local Varieties.—Temple horns *(Ransingha)* are mostly made in the hilly districts, such as Chamba, Simla, Kangra and other places ; *Bín, Bánsri,* Amritsar, Lahore, &c.

Descriptive Remarks.—The musical instruments of the Punjab are all of old, unvaried traditional forms, except a few that are peculiar to the frontier (as the Mandolin-shaped Rabab) ; the others are always the same wherever found.

Class 2.—STRINGED INSTRUMENTS.

Local Varieties.—*Tambúra, Sitár, Taus, Madham, Sárangi, Ektara, King,* &c., are produced at Dehli, Shahabad, Hoshiarpur, Jullundur, Kapurthala, Amritsar, Lahore, &c.

Descriptive Remarks.—There are two classes, the rough, cheap and feeble instruments such as the Ektara, King, &c., used by fakirs, beggars, &c., and the more elaborate which are made of *tun* wood and are inlaid with ivory (as the Sitar) or elaborately painted and varnished (as the Bin and the Taus).

Class 3.—INSTRUMENTS OF PERCUSSION.

Local Varieties.—*Dhol, Dholki,* Cymbals, &c., Lahore, Amritsar, Hoshiarpur, Kangra and many other places.

Descriptive Remarks.—The most popular of all instruments is the *Sitár,* a sort of lute. It is made in various forms, all having a general similarity. We have the *"Madham,"* the *"Charga,"* the *"Tarbdár."* The *Madham Sitár* is the commonest. It has five, sometimes six, strings of steel and brass ; it is a fretted instrument, and the frets (sixteen in number) are not fixed as in our guitar, but are moveable, and are arranged for the particular "rag" or melody by the performer. The *"Charga Sitár"* has no frets and only four strings. The *"Tarbdár"* has an under-string set of five steel wires (as in the *Bín*), which are sympathetic or jingle in sympathy with the upper strings. The *Taus* is a many-stringed instrument, the body being shaped like a peacock. It is played with a bow of black horse hair. The *"Bín"* is an instrument played with the finger guarded by a *"Mizrab,"* or wire thimble. It consists of a long narrow board with the pegs at end and the disk fretted, and supported on two hollow gourds for resonance. The drone or jingle is given by a set of five "sympathetic strings." There is another instrument called *"Bín,"* not to be confused with the first described. This is a rude double flageolet inserted into a small gourd. It is played by snake-charmers and beggars, and is often distinguished as the *"Binjoge."*

Other stringed instruments, as the Psaltery and the *"Kanun"* or harp are now very rare. A quaint and curious instrument is the *Sáringi* or fiddle. In this the strings are of thin brass wire. Wind instruments capable of variety of tone hardly exist, except in the *"Bín"* and rude *Sarnas* or bag-pipe and several small flutes. Various trumpets and horns are used in temple worship and ceremonials, notably an enormous brass trumpet about 8 feet long (made in pieces) used in Kangra. There are also horns, conch shells, &c., but all these give only one or two notes and are harsh and discordant, and not to be accounted as musical instruments at all. Drums of every form are used, from the huge barrel-shaped *"Dhol"* to the *Tabla* or pair of small drums and the *Khanjri,* hand tambourine with bells. Kettle drums of sizes are also used (Nakara, Dhaussa and Naubat). Many of the instruments enumerated are ornamented with carving, inlaid ivory, and decorative painting and gilding.

Section IV.—JEWELRY.

Class 1.—GOLD AND SILVERSMITHS' WORK, INCLUDING FILIGRAIN SETTINGS OF PRECIOUS STONES.

Local Varieties.—The following are the ornaments generally worn by native women in the Province, and made everywhere :—

Head.—Chouk, Phul, Choukian.
Forehead.—Chand, Tika, Daoni, &c.
Nose.—Nath, Long, Machhli, Tili.
Ear.—Valian, Murkian, Vala Ghungridar and Motidar, Jhumke, Dhedu, Tid, Machhli, Pipalwatre, Zinjir, and Mahen, &c.
Neck.—Chandar Seni Har, Kallian, Khanta, Henkal, Choukian, Chopakalli, Mohran, Mala Tulsi, Has, Kanti, Jugnian, &c.
Hand.—Arsi, Mundrian, Ratan Chouk, Angothe.
Wrist.—Churian, Banka, Band, Ponchian (three or four kinds), Kare Bahin Val.
Arms.—Bazuband, Bohatte, Anant.
Waist.—Taragi, Peti, Zinziri.
Ankles.—Tore, Karian, Sangli.
Toes.—Angothe, Chhalle, Mehndi, &c.

DESCRIPTIVE REMARKS.—These ornaments are made in gold and silver, the former for the use of the rich classes and the latter for the poor. No Hindu lady, however rich she may be, will ever wear gold below the waist. This is said to be a token of respect that Hindus show to the valuable metal.

The prices are supposed to be regulated by the weights ; an enhancement for labour of from one anna to four annas per tola is charged for silver, and for gold from two annas to one rupee per tola.

LOCAL VARIETIES.—In addition to the purely native ornaments above quoted, Dehli produces also gold bracelets of various kinds, mounted with miniature paintings, mat pattern, &c., crescent and quatrefoil-shaped filigree brooches, necklaces, belts, rings set with precious stones, studs, solitaires, and indeed every kind of ornamental jewelry.

DESCRIPTIVE REMARKS.—The chief characteristics of the best Dehli jewelry are the purity of the gold and silver employed, the delicacy and minuteness of the workmanship, the taste and skill displayed in the combination of coloured stones, and the aptitude for the imitation of any kind of original on the part of the workmen. Its faults are occasional flimsiness and a gaudiness which is perhaps too harshly judged by comparison with the sober and massive style now in fashion in Europe. The competition of the present day also has caused a falling-off in the purity of the metal. Among the articles peculiar to, or better done at Dehli than elsewhere, may be mentioned the *babúl* work in gold and incrustations of gold and jewels in floriated patterns on jade.

LOCAL VARIETIES.—Panipat beads.

DESCRIPTIVE REMARKS.—Necklaces of round silver beads are peculiar to Panipat, Karnal District. Prices from Rs. 10 to Rs. 30.

CLASS 1.—ENAMELLED JEWELRY.

LOCAL VARIETIES.—Enamelled ornaments are made at Dehli, Kangra, Mooltan, Bahawalpur, Jhang and Hazara.

DESCRIPTIVE REMARKS.—In this case Dehli takes the first place, and some enamel there wrought is almost equal to that of Jeypore. The backs of jewelled ornaments of gold are frequently enamelled, a bright translucent red being, as at Jeypore, the favourite colour. The enamelling of Mooltan, Jhang and Kangra is principally in dark and light blue. Red and yellow are not so often seen, and the colours, though true vitreous enamel, are opaque. It might be described as *Champlevé,* in so far as that the enamel is laid in hollows between raised lines of metal. These are, however, produced by hammering the silver plaque into a steel *thappa* or die, and not by graving out. At Bahawalpur, objects of large size are produced, and they have one or two translucent colours. The Kangra objects are in patterns peculiar to the hills. In Hazara the only colours are a crude green and sometimes yellow on silver.

SECTION V.—MANUFACTURES IN METAL.

CLASS 1.—GOLD AND SILVER PLATE.

LOCAL VARIETIES.—Goblets, mugs, trays, salvers, cooking utensils, *goldbpásh,* hookas, &c., are made at Dehli, Kapurthala, Jullundur, Amritsar, Lahore and Srinagar.

DESCRIPTIVE REMARKS.—There is said to be only one exclusively silversmith at Dehli who regularly produces objects of any size. The ordinary silversmiths who are to be found in every village and town, confine themselves principally to ornaments, and are frequently quite as much money-lenders as artificers. Large objects are made for Native Courts, frequently by a workman, who, after the old feudal fashion, is a State servant. There is not much demand for plate in the European sense, and when it is wanted, in the form of trays, plates, cups, hookas, *chillams,* household utensils and temple ornaments, the work is often undertaken by a *taliyár,* who habitually works on copper, and who works at a cheaper rate than the silversmith proper.

CLASS 2.—KOFT OR DAMASCENED WORK.

LOCAL VARIETIES.—Kotli Loharan (East and West), District Sialkot—Arms and armours, shields, salvers, plates, trays, bows, caskets, inkstands, *kalamdáns,* cigar cases, paper-cutters, &c. Gujrat—Ditto. Lahore—Shields, swords, handles, daggers, armours, &c.

DESCRIPTIVE REMARKS.—This art, which takes its European name from Damascus, was formerly extensively practised on arms and armours made in the chief towns of the Punjab. It is now localized at Kotli (Sialkot) and at Gujrat. The articles made are chiefly ornamental small wares for decorative purposes. The art consists in incrusting and inlaying a wire of one metal, usually gold or silver, on another in ornamental patterns ; gold and steel are the favourite materials. In the best examples *(tár-i-nishán)* the pattern is first incised and the wire is laid in. In the ordinary work of the Punjab the iron or steel is first roughened all over and the gilded silver wire is laid on in foliated patterns and burnished into its place. The ground is afterwards blued by heat. The modern workers at Gujrat and Sialkot are injured by the want of some reasonable purpose to apply their art. At present they snatch at every European article, however worthless, in the shape of ornament, inkstand or platter, to copy. Moreover, the habit of bargaining and the beating down of prices, compels the men to a cheap and superficial sort of work in which the gold is inferior and lightly applied, and the design wanting in character and too diffuse.

CLASS 3.—BRASS, COPPER AND MIXED METAL.

LOCAL VARIETIES.—Amritsar copper engraved and tinned ware after Kashmir patterns, chiefly circular dishes, Samavars, &c.

DESCRIPTIVE REMARKS.—At Amritsar the Kashmir colony have introduced the copper Samavar or tea-urn with a heating arrangement. This and other wares are often engraved and tinned.

LOCAL VARIETIES.—Peshawar copper-ware, Samavars, *Aftábas*, Trays, Salvers, &c.

DESCRIPTIVE REMARKS.—The Peshawar patterns differ from those of Amritsar. All are Persian in origin.

LOCAL VARIETIES.—Kashmir engraved copper-ware for European use, as claret jugs, salvers, tobacco jars, tea services, &c., with some articles of native forms.

DESCRIPTIVE REMARKS.—The Kashmir patterns are minute and founded mostly on shawl designs. The ware is generally equally covered with deep chasing. Many of the objects are sent to England to be electro-plated or gilded, but a few are plated in this country. Sometimes the surface is tinned and the engraved ground is filled in with a black composition simulating *Niello*. The chief native use in Kashmir and Central Asia, where the art probably originated, is for the *Chagun* or tea-pot, a jug-like vessel with the spout attached along nearly its whole length, and for the *Aftába* and *Chilamchi* or water ewer and basin. The European articles are made in response to the demands of tourists, and are of recent origin. A good *Aftába* costs from Rs. 15 to Rs. 30. The prices of other articles are regulated by weight.

Local Varieties.—Dehli nests of copper *degchis,* cups, trays, small fantastic toys and cooking utensils.

Descriptive Remarks.—The Dehli coppersmiths are no less skilful than the workers in silver. In the Lahore and other copper bazars, visitors are invariably offered "real Dehli *degchis,*" and most of the smiths from other places admit that they are not so skilful with the hammer and stake as those at Dehli. In shaping a circular vessel of changing diameter they find it necessary to solder pieces on, while a good Dehli coppersmith shapes the whole without joint from one piece. Nests *(ganj)* of *degchis,* with cleanly defined edges fitting closely into each other, are the usual articles made, and they are often admirable specimens of plain hammer work. Brass articles are tastefully ornamented by the *Chatera* with foliage in low relief. There is a considerable production too of small fantastic toys in brass roughly made, but often ingenious and pretty.

Local Varieties.—Jagadhri (Umballa District) lamps and cooking utensils of all sorts.

Descriptive Remarks.—Tasteful and pretty lamps, with branching arms touched with colours on the leaves, and many other forms of brass-ware, are exceptionally well made at Jagadhri.

Local Varieties.—Rewari (Gurgaon District) hookas, *kalís,* cart bells, *kalamdáns* and cooking utensils of all sorts.

Descriptive Remarks.—At Rewari there is a large manufacture of brass-ware. The greater bulk consists of cooking utensils, but fancy articles involving chasing, engraving and parcel tinning, are also produced and exported to various parts of the Punjab and Rajputana.

Local Varieties.—Hoshiarpur cooking utensils.

Descriptive Remarks.—There is a considerable manufacture of brass vessels at Bahadarpur near Hoshiarpur, which are exported in some quantities to the hills, whence they are alleged to find their way as far as Ladakh. The finish is exceptionally good.

Local Varieties.—Amritsar copper and brass cooking utensils, hookas, &c.

Descriptive Remarks.—At Jandiala in the Amritsar District there is a considerable manufacture of plain brass wares, which are brought into Amritsar for sale. The brass casting is well done, but the work is not ornamented to such an extent as at Rewari and Jagadhri. The prices are regulated by weight. There are a few braziers in Amritsar who do brass casting as well as those of any other place.

Local Varieties.—Amritsar—Panels of repoussé copper work boldly embossed in patterns of foliage for the Darbar Sahib or Golden Temple of the Sikhs.

Descriptive Remarks.—The embossed copper work is also wrought independently of the Golden Temple by *chaterahs* or chasers, who, like others of their craft, also work in silver on occasion. It is relatively cheap, a large copper panel about 2-ft. 6-in. square, covered with foliage in relief of excellent execution, costing Rs. 24.

Local Varieties.—Daska (Sialkot District) *Kauls* or cups.

Descriptive Remarks.—The work done here is good ; but there is nothing to distinguish it from that of other places in the Punjab. The cups made of mixed metal are sold at about 7 annas each.

Local Varieties.—Gujranwala—*Degchís, tabalbáz* and other cooking utensils.

Descriptive Remarks.—Brass vessels of sound workmanship are made here, but they differ in no important respect from those of the rest of the Province. *Degchís* and *tabalbáz* are especially made here.

Local Varieties.—Pind Dadan Khan (Jhelum)—*Jagannáthís, ganga ságars* and *gágars,* &c. (water jars).

Descriptive Remarks.—Brass-wares chased and ornamented are made at Pind Dadan Khan, especially the *jagannáthís* and *ganga ságars,* which are very characteristic and beautiful in form. The price is regulated by weight.

Local Varieties.—Bahawalpur cups and Phagwara cooking utensils.

Descriptive Remarks.—The chased and plain brass work of Bahawalpur and Phagwara (near Jullundur) respectively is of an excellent finish and character. From the latter place *katorás, tháls,* &c., are exported to various parts of the Punjab.

Brass is the Hindu material *par excellence,* and though it is preferred plain for household purposes as being more easily cleaned, as Hindu usage ordains, it is sometimes richly chased or ornamented. The Muhammadans use copper vessels mostly. But to this rule there are many exceptions. Muhammadans on the frontier, following Persian customs, eat from glazed earthenware, and are said in the large towns to be gradually adopting English and Chinese earthenware and porcelain—a most desirable consummation from the English pottery manufacturers' point of view, for there are no pottery materials in Northern India capable of being made into good earthenware. Poor Hindus use earthen vessels also. The common vessels in use are as follows :—

Gurwa (*lota,* Muhammadan), a small brass pot for holding or drinking water.
Kaul or *katora,* a rather flat drinking cup.
Ganga-ságar (Muhammadan *abkhora*), a brass ewer for holding water.
Gilas, a straight drinking cup, the English "glass."
Batoa, a large vessel for holding water.
Gágar, a large vessel for holding water.
Dol (sometimes of iron), a vessel to draw water with.
Degchi or *degcha,* cooking pot.
Tháli (*tashtri,* Muhammadan), plate.
Prát, a tray with a rim.
Tabalbáz, a bowl used to hold curds, &c.

Class 4.—BRASS AND COPPER WARES FOR SACRIFICIAL PURPOSES.

Local Varieties.—*Arti, tashta, charnámti, ghanti, sangasan, nandigan, &c.*

Descriptive Remarks.—But few of these are made in the Punjab, and they are usually imported from Benares.

Class 5.—ARMS AND ARMOUR.

Local Varieties.—Kohat matchlocks ; Ludhiana matchlocks ; Peshawar matchlocks, swords and knives ; Bhera swords, daggers and kukais ; Sialkot daggers, swords, chain mail suits and *char aina* helmet ; Lahore shields ; Hissar *guptis* or sword sticks.

Descriptive Remarks.—In accordance with the Arms Act no blacksmith is allowed without a license to make arms in the Punjab. The matchlocks made at Kohat are rather more characteristic than those of any other place in the Province. Chain mail suits and *char aina* or four-plate suits of plate armour are still made for sale to Europeans. Nor is armour entirely gone out of use in the retinues of Native Chiefs.

Class 6.—CUTLERY.

Local Varieties.—Karnal *saroutás* and scissors.

Descriptive Remarks.—Betel-nut cutters are made at Karnal in fanciful forms, the handles being of brass with quaint projections in which small mirrors and pieces of coloured glass are fixed. A good one costs two or three rupees. Scissors are similarly ornamented, the handles being made of brass with bits of coloured glass rudely simulating jewels set therein. A pair of scissors cost about six annas. These articles are made for export.

Local Varieties.—Nizamabad (Gujranwala) many-bladed pocket knives with hooks, screwdrivers, scissors, &c., tobacco cutters, dinner cutlery, &c.

Descriptive Remarks.—Nizamabad in the Gujranwala District is known for its cutlery. The tourist is frequently offered at hotels and dak bungalows such things which are calculated to display the ingenuity of the maker rather than to serve the convenience of the purchaser. The finish and polish of the articles, though not perfect, is better than the quality of the steel, which, although tough, is deficient in hardness, and is often scarcely to be distinguished from good iron. A very rude form of pen-knife with immovable blade and turned up point, in a wooden handle, seems to be the only article of Nizamabad make that finds a large sale.

Local Varieties.—Bhera table knives, forks, hunting knives, scissors, &c.; daggers, swords, generally hilted in stones of various kinds.

Descriptive Remarks.—It is not easy to determine whether the stone-handled cutlery of Bhera (Shahpur District) should be classed under the head of lapidary's work or cutlery. The same artizan practises both trades, that is to say, he forges and finishes the blade and fashions the false jade or serpentine hilt of the *peshqabz* or of the hunting or dinner knife. Old files of English manufacture are sometimes forged into daggers and knives of good quality. But country iron is generally used.

Local Varieties.—Gujrat and Sialkot cutlery.

Descriptive Remarks.—The blacksmiths at these places are greatly dependent upon the Koftgars, to whose order they make their cutlery, such as daggers, knives, betel-nut cutters, scissors, &c. They sell very little independently.

Class 7.—IRON AND STEEL WARES.

Local Varieties.—*Dols, karahís,* tongs, *ponís, gágars, paráts,* bowls, *tawas,* &c.

Descriptive Remarks.—These articles are greatly manufactured at Amritsar and Lahore, and sold to confectioners and the Hindu Sikh beggars who cannot afford to pay for more costly metal.

Class 8.—ELECTRO-PLATED WARES.

Local Varieties.—Dishes, spoons, forks, cups, hooka mouth-pieces, hookas, goblets, wine glasses, coffee and teapots, iron hinges, temple domes, elephant howdahs.

Descriptive Remarks.—This class is a very small one. The art of electro-plating in the European method is known to a few persons, and in Dehli, Lahore and Amritsar it is easy to get metal replated with very fair success.

Class 9.—ENAMELS OTHER THAN JEWELRY.

Local Varieties.—Kashmir enamelled copper, brass and silver *lotahs, tombis* (gourd-shaped vessels), *surahís* and other ornamental forms, including the *kangri* or wicker work, chafferette shape.

Descriptive Remarks.—Of late years a great development of enamelling on metal has taken place in Kashmir. The colours are principally shades of blue, red and yellow being less common. The patterns are modifications of shawl decoration motives. A light and somewhat sickly blue is the favourite colour for silver work. Gilding is usually combined with enamel. None of the colours are transparent.

Local Varieties.—Mooltan and Jhang wares.

Descriptive Remarks.—Occasionally a *gilás* or tumbler-shaped vessel, or a cup and tray, copper or silver, or a pipe mouth-piece, are enamelled at Jhang or Mooltan in the opaque colour peculiar to these places, but there is not a regular production.

Local Varieties—.Bahawalpur wares.

Descriptive Remarks.—A vessel almost peculiar to Bahawalpur is a silver *mokhabba* or covered dish, which is ornamented with chasing, enamelling and gilding. A slightly translucent blue enamel is peculiar to Bahawalpur.

Local Varieties.—Dehli wares enamelled, such as *pándáns,* spice boxes, pipe mouth-pieces, hookas and other wares.

Descriptive Remarks.—Enamelling in Dehli is done on small boxes, *pándáns,* pipe mouth-pieces, spice boxes, &c., for the use of the nobility. Dehli is known for its good enamel, and its work is but little inferior to that of Jeypore.

Local Varieties.—Kangra enamelled wine cups.

Descriptive Remarks.—Small wine cups in enamelled silver were formerly made for Native Sardars in this region, and are still occasionally produced.

Section VI.—ART MANUFACTURES IN WOOD, IVORY, &c.

Class 1.—CARVED FURNITURE AND CARPENTRY.

Local Varieties.—Simla book-cases, chiffoniers, small tables, arm-chairs, couches, wall brackets, &c.

Descriptive Remarks.—A trade in furniture carved in walnut wood has grown up of late years in Simla. The workmen are mostly Sikhs from the adjacent plains. The fret saw cutting, which once enjoyed a slight popularity in Europe, is imitated, and Swiss brackets, clocks, &c., carved in wood, have furnished some models. Besides these trivialities, some objects in a better style have been occasionally produced.

Local Varieties.—Gujrat camp chairs and tables.

Descriptive Remarks.—The most characteristic form of the trade at Gujrat is the manufacture of chairs and camp furniture. The large and cumbrous, but undeniably comfortable, easy chair, known as the Capperina chair, from its introduction by a District Officer named Capper, and several forms of camp chairs, are the best known. The trade is an increasing one, as the work is fairly strong and well finished and the prices moderate. The wood used is shisham.

Furniture is so little used by natives that it is simply produced to the order of Europeans. A native rich man's house is often well furnished with carpets, hangings, *musnads,* &c., but ornamental furniture is unknown save to those who have adopted the European style. Tables, chairs, low wood octagonal chairs, and the *takhposh* are only in use. These are produced everywhere in the Province. Dehli, Hoshiarpur, Jullundur, Lahore, Kasur, Amritsar, and Bhera, in the Shahpur District, produce such things especially.

Local Varieties.—Katarpur chairs.

Descriptive Remarks.—Katarpur, a town in the Jullundur District, is known for its cheap chairs with and without arms. They are made of shisham and toon wood, and sold very cheap.

Local Varieties.—Dehli carved sandal-wood and ebony boxes set with oval Dehli miniatures and bound with silver or plated brass.

Descriptive Remarks.—These sell according to size and number of paintings, from Rs. 280 to Rs. 25 each.

Class 2.—INLAID WORK.

Local Varieties.—Hoshiarpur *chaukís,* almirahs, wall brackets, tables, chairs, boxes, desks, rulers, picture frames, cabinet (ivory inlaid), *kalamdáns,* side-boards, brass inlaid boxes, &c.

Descriptive Remarks.—Ivory and brass inlay is one of the manufactures of the Punjab which have been revived and extended in the last few years. Now the workmen of Hoshiarpur drive a considerable trade in ivory inlay, especially at the village of Ghulam Husain Bassi. Several workmen combine in the work. Shisham wood is exclusively employed and ivory. A small edging of blackened wood is occasionally introduced to set off the ivory.

Brass inlay is also practised in Hoshiarpur ; but perhaps the best work comes from Chiniot (Jhang).

Class 3.—IVORY CARVING.

Local Varieties.—Amritsar—Combs, paper-cutters, card boxes and *churís* (bracelets). Dehli—Combs, paper-cutters, card boxes, figures of sorts, &c. Patiala—Little figure toys. Shahpur (Sahiwal)—Chessmen and little toys. Mooltan—Bracelets and toys. Lahore—Combs, *churís* and toys.

Descriptive Remarks.—Ivory carving is not an art which flourishes in the Punjab. At Amritsar great quantities of combs are made, and also paper-cutters and card boxes ornamented with geometrical open-work patterns of some delicacy of execution, but no great interest in design. Figure work is but seldom wrought in this Province owing to the predominance of Mussulman notion. The ivory carvers in the *Dariba* at Dehli reproduce the work of Murshedabad in all its variety, but seem to produce nothing of local origin.

Class 4.—LACQUERED WARES.

Local Varieties.—The *Kharádi* or wood-turner is found in nearly every town and village of the Province. Hoshiarpur—Bed-legs, *garwas, surahis,* boxes, rulers, toys, &c.

Descriptive Remarks.—The Hoshiarpur lacquer differs from that of Pakpatten in the use of metallic (tin) ground under transparent colour, and in addition to the scratched work of colour, figures of a mythological character are boldly painted and covered with transparent lacquer.

Local Varieties.—Dera Ismail Khan—Ornamental boxes, trays, globular boxes, teapoys, &c.

Descriptive Remarks.—The lacquer of Dera Ismail Khan is unique in character. Very few colours are employed, and the pattern is usually of fern-like scrolls of almost incredible minuteness and delicacy of execution, mostly wrought, or rather scratched, by women. The caskets, tables, &c., are lavishly ornamented with ivory studs, flowers and similar projecting ornaments.

Local Varieties.—Pakpattan (Montgomery)—Bed-legs, charpoys, boxes, sticks, chairs, &c.

Descriptive Remarks.—The articles are first turned in the rude lathe of the country, and the colour is applied by pressing sticks of coloured lac, like pieces of sealing wax, on the revolving surface. Sometimes two or three colours are laid on in patches to produce a mottled or marbled ground. Borders are usually in two or three colours superposed. A pattern is made by scratching with a sharp style or chisel. Thus, a red flower is made by scratching through the black and green coats ; for leaves the black is only cut away exposing the green, and for a white line all these are cut through to the white wood. This is obviously work requiring great delicacy of hand and long practice. The articles are unique both in the solidity of surface and in design.

Local Varieties.—Ferozepore—Lac turnery work.

Descriptive Remarks.—A workman of Ferozepore has almost raised lac turnery to the dignity of fine art by his skill in pattern scratching. He uses the wood of the tamarist or pharwan for his wares, and not, as elsewhere, shisham or poplar. This wood, though used in Sindh, where wood of any kind is scarce, is seldom touched by the Punjab workmen. His work is the best of its kind in the Province.

Local Varieties.—Sahiwal (Shahpur District)—Chessmen and tables, toys of various kinds, plates, teapoys, &c.

Descriptive Remarks.—The lac turnery of Sahiwal differs from that of other places in being more crude in colour and simpler in execution. A particularly unpleasant aniline mauve is used, but there is a better class : vases, plateaux and toys made in two colours, red and black, or red or yellow, or black or either. The scratched pattern are bolder and larger than elsewhere.

Section VII.—LAPIDARY'S WORK.

Class 1.—AGATE, JASPER AND CORNELIAN WARES.

Local Varieties.—Bhera (Shahpur)—Caskets, paper weights of sorts, whip and stick handles, *holdalis* (necklaces), &c.

Descriptive Remarks.—The green, jade-like stone has not yet been assigned its proper name ; it is not true jade, nor do authorities on the subject admit it to be plasma. It is said to be found near Kandahar, and to be brought down the River Indus on rafts floated with inflated skins to Attock, whence it is carried to Bhera. Other stones resembling serpentine and Purbeck marble are used as handles and also in the fashioning of toys and small objects, as paper weights, by the lapidary cutlers of Bhera. There is a larger production than finds profitable sale.

Local Varieties.—Amritsar—Necklaces of sorts, small trays and toys, stones for rings, *ponchis,* &c.

Descriptive Remarks.—The dealers as well as makers of these necklaces are Kashmiris resident in Amritsar. This trade received a great impetus from the last Calcutta Exhibition, where they were sent in large number and nearly all sold. The prices vary from Rs. 5 to Rs. 15 a-piece. A little of this work is done at Lahore and Dehli also.

SECTION VIII.—MARBLE AND STONE.

CLASS 2.—CARVED OBJECTS IN MARBLE.

LOCAL VARIETIES.—Amritsar, Lahore, Chiniot and Dehli carved marble *rehls* (book-stands), chairs and vessels of various sorts.

DESCRIPTIVE REMARKS.—Stone-carving is rare in the Punjab. A few toys and vessels are made at Dehli and Lahore. The workshop attached to the Golden Temple at Amritsar has some good Sikh carvers, who can produce excellent work.

SECTION IX.—POTTERY.

CLASS 1.—GLAZED POTTERY.

LOCAL VARIETIES.—Dehli porcelain—*Surahís, rakábís, abkhorás, lotás, martbáns,* tiles, &c.

DESCRIPTIVE REMARKS —This ware is believed to be the only true porcelain in India. It is really a *porcelaine tendre,* and in a few highly vitrified examples resembles very closely old Persian ware. The paste or body is powdered felsper, held together for the purpose of working with a mucilage or gum. Everything must be made in a mould, as the material has not the plasticity of ordinary clay. The finer kind is vitreous and semi-transparent. The coarser sorts are identical in texture with the tiles used for the external covering of mosques, &c. At Agra, Dehli and Lahore (*Kashi* work) the colours now used in its decorations are a blue from cobalt and a turquoise from copper. Red and yellow are being attempted, but hitherto with imperfect success.

LOCAL VARIETIES.—Mooltan glazed pottery.

DESCRIPTIVE REMARKS.—This pottery, which in Europe would be called a faience, has a red or yellowish earthen body, covered with an opaque white enamel, in which flint is a large ingredient, painted in two colours, dark blue and turquoise. The work is usually completed at one firing, *i.e.,* the enamel and painting are done on the unburnt clay. The art was originally confined exclusively to architectural details, chiefly tiles for wall linings, finials, tombs, &c. There is now a great demand of this pottery in the form of vases and other ornaments, all decorated in a strictly conventional way, with no trace of Hindu fantasy.

LOCAL VARIETIES.—Peshawar glazed pottery, plates, *surahís,* &c.

DESCRIPTIVE REMARKS.—This rough faience, a common reddish yellow (earthen) body or paste, covered with a soft lead glaze, is chiefly made in the form of plates. Scarcely anywhere else in India is glazed pottery employed in this manner. The ware, considered as pottery, is decidedly poor. But there is a quality of colour in its very simplicity which is pleasing to artists. Of late years an attempt has been made to adapt it to European requirements, such as tea sets, &c., but with only moderate success.

LOCAL VARIETIES.—Lahore glazed pottery, *martbáns, chillams,* cups, &c.

DESCRIPTIVE REMARKS.—An examination after rain of the great mounds of brick-burning refuse, which are the only hills Lahore can boast, shows that glazed and coloured pottery must at one time have been more common than it is now. There are signs that it may again come into favour. The price of a good *chillam* is a pice, and of a *martbán* or jar, four annas.

LOCAL VARIETIES.—Jullundur glazed tile work.

DESCRIPTIVE REMARKS.—Specimens of coloured and enamelled tile work of unusual excellence are produced at Jullundur. Muhammad Sharif, the artist to whom these works are due, is a striking example of a common form of Oriental secretiveness. He can make all the colours and glazes of the old Mogul tile work as seen on the Nakodar tombs in this district and many other places in the Province. He has been persuaded from time to time to send a few examples of his craft to various exhibitions; but as he works without any assistants, they have to be priced at rates which prohibit their use on any large scale.

CLASS 2.—UNGLAZED POTTERY.

LOCAL VARIETIES.—Various places.

DESCRIPTIVE REMARKS.—In addition to the ordinary *bhandé* or unglazed ware in common use, there are many characteristic local varieties, *e.g.,* the *Kaghazi* pottery made very thin at Gujranwala and Bahawalpur, the painted (water-coloured pottery made at Hoshiarpur, the *adrak* smeared ware of Jhajjar (Rohtak District), the black painted red ware of Pind Dadan Khan, and in most places water-colour painted toys and images for festive occasions, fairs, &c.

SECTION X.—GLASS.

CLASS 1.—BLOWN OBJECTS.

LOCAL VARIETIES.—Dehli and Lahore glass bangles and lamp chimnies; Karnal glass globes, pear-shaped glass carboys; Hoshiarpur glass wares.

DESCRIPTIVE REMARKS.—This art as yet is quite in its infancy. The Hoshiarpur workman is almost the only one who works independently with his own materials. Independently, that is. of foreign aid, for a few glass-blowers at Lahore collect fragments of white European glass, and melting them down, blow cheap lamp chimnies and bottles.

At Karnal the glass globes are made, which, when silvered inside, are broken up into the small mirrors used in *Shishadár* ornamental plaster work for walls, and sewn into embroideries known as *Shishadár phulkaris.*

SECTION XIII.—LEATHER AND FURS.

CLASS 1.—SHOES.

LOCAL VARIETIES.—Dehli shoes Hoshiarpur and Jullundur shoes, Kasur, Lahore and Amritsar shoes, Potwari shoes, Peshawar and Kohat *chaplís.*

DESCRIPTIVE REMARKS.—Many characteristic forms of shoes are made in the Province, those of Dehli, Rawalpindi, Kasur and Peshawar being the best known. Their prices vary from Re. 1 to Rs. 15 a pair. They are generally gold or silver embroidered. European boot making has also been learned in the bazars of the larger towns.

LOCAL VARIETIES.—Kangra and Hoshiarpur deerskin trousers, coats, leggings and gloves, &c.

DESCRIPTIVE REMARKS.—In Kangra and Hoshiarpur deer skins are beautifully tanned with the hair intact, and a fine soft skin of a greenish buff colour is made into trousers, leggings and gloves, &c. The prices are from As. 4 for a pair of gloves to Rs. 3 for a pair of *pyjàmas*.

CLASS 2.—POSTINS, BELTS AND SADDLERY.

LOCAL VARIETIES.—Kasur and Jhelum saddlery.

DESCRIPTIVE REMARKS.—At Kasur and Pind Dadan Khan (Jhelum District) are made trappings, stirrup leathers and whips, &c., which are the best known in the Province.

LOCAL VARIETIES.—Hoshiarpur, Derajat and Peshawar belts, postins.

DESCRIPTIVE REMARKS.—Very delicately embroidered leather (executed in silk) for belts and military accoutrements of the old powder horn and belt types is made at Peshawar, and a little also in the Hoshiarpur District, and some very quaintly patterned belts in coloured silk are made in the Derajat.

LOCAL VARIETIES.—Bilaspur leather and quill boxes, cigar cases, belts, trappings, &c.

DESCRIPTIVE REMARKS.—This quaint and curious work is produced in the Bilaspur State and a little elsewhere also. Black leather is first made into boxes and other forms, then decorated with circles or patterns of green or red leather or leather covered with foil fastened on in the manner of *appliqué* work, and then the whole is sewed in designs of white with thin strips of tough and flexible quills of the peacock. The work is probably of Gurkha origin.

LOCAL VARIETIES.—Peshawar leather mule-trunks.

DESCRIPTIVE REMARKS.—Stout leather mule-trunks *(Yakdans)* secured by tinned iron clamps, and completed by diagonal sewing of coarse thread, are made at Peshawar and elsewhere; they are of great durability, and can be prepared, by coating with boiled linseed oil, to resist rain. The cost is from Rs. 16 to Rs. 20 per pair.

LOCAL VARIETIES.—Kasur, Chunian, Hissar and Sirsa leather and brass hookas.

DESCRIPTIVE REMARKS.—Among the most fanciful application of leather is that found at Kasur, Hissar and other places. Vases for the hooka are made of leather and ornamented with brass, and sometimes with green leather and studs of silver. The cost of a hooka bowl or vase is from Rs. 7 to Rs. 15 each.

CLASS 3.—FURS.

LOCAL VARIETIES.—Peshawar catskins, furs, &c.

DESCRIPTIVE REMARKS.—These are imported into Peshawar from Kabul. The price is from Rs. 25 each.

SECTION XIV.—BASKETS, MATS, AND STRAW WORK.

CLASS 1.—BASKETS AND MATS.

LOCAL VARIETIES.—Hazara straw baskets; Lahore straw baskets; Peshawar palm leaf; Pind Dadan Khan palm leaf; Muzaffargarh palm leaf; Dehli cane baskets; Simla Hills bamboo.

DESCRIPTIVE REMARKS.—The Punjab cannot compete with the fine work in this class wrought in Bengal and Madras; but there are many characteristic manufactures in which palm leaves, wheat straw reeds, canes and bamboos are used. The Hill Districts, Dehli, Muzaffargarh, Hazara, Lahore, Peshawar and Jhelum are a few of the places where good baskets and mat-work are wrought.

J. L. KIPLING.
Principal, Mayo School of Art.

TAJ MAHÁL, AGRA.

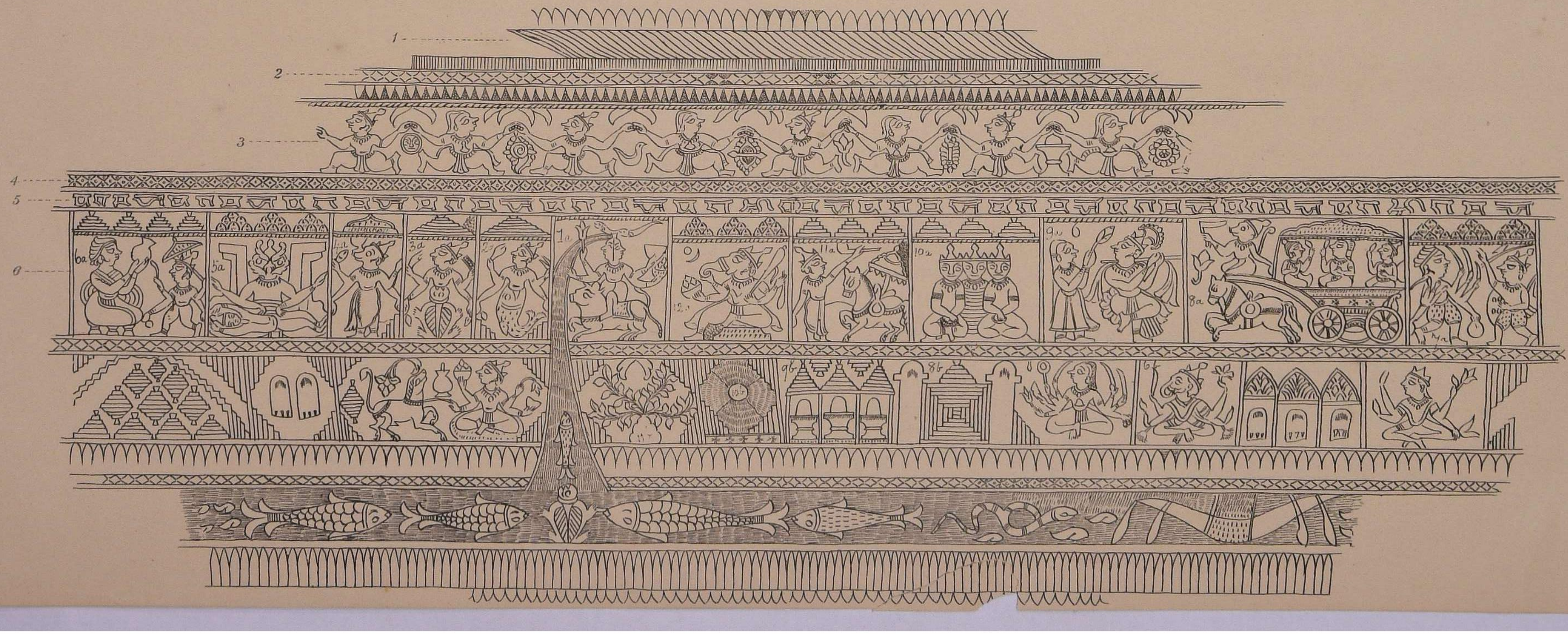
Details from the tombs of Shah Jehán and of the Begum Mumtáz-i-Mahal.

BURMESE SILVER WORK.—1.

BURMESE SILVER WORK.—2.

BURMESE SILVER WORK.—3.

COPPER CHAMBU OR SACRIFICIAL VASE.
BENARES.



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